

THE NEWS LETTER

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AUGUST, 1943

Extract from an Address By Frank Knox, Secretary of the Navy

At the One Hundred and Second Annual Commencement of BETHANY COLLEGE, May 23, 1943.

When the wars are over and the victory is won there may be a loud clamor to "send the boys home". If the demobilization is disorderly it may well be a devastating shock to our society. Millions of young men will have to be absorbed in industry, business, agriculture and education. One of our major tasks will be the reconversion of education from war to peace, and it appears to me that colleges have both a great opportunity and a great responsibility to the multitude of this generation whose education has been interrupted by the war.

Looking forward to this trying period, the President, when he signed the amendment to the Selective Training and Service Act, reducing the draft age, provided for the appointment of a committee to study the problem of demobilization of our youth. But we must look to the ranks of educators and to the ranks of the educated for the necessary leadership to preserve successfully the continuity of liberal learning.

There was some public apprehension at the outset about the effect of the Army and Navy programs in our colleges upon liberal education. I am more than a little gratified, however, with the general approval subsequently accorded the Navy program among educators. Personally, I am confident that any inferiority assigned to the position of the humanities during the emergency training period can and will be promptly corrected when the war is over. If we then resume the continuity of liberal education promptly and on a broad basis, it seems not unlikely, indeed, that the humanistic disciplines will not only survive but may take great impetus from the present technological advances in travel and communications, for example, and also by reaction to the sordid experience of war itself.

Such a crisis as that through which we pass compels us to clarify our goals. I trust that professional educators and those directly responsible for our institutions of learning will not fail to use the current period for earnest consideration and review of the whole problem of general education. It needs study at both school and college levels. If our system of learning is to realize its maximum in the public interest, we must be concerned with much wider and better

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Notice to CEA Members

This extra mid-summer issue reaches you in times especially difficult for English teachers. The fact that our membership is not falling off indicates that we render just such a service as President Henry Canby predicted for us. But we need to

double our present membership. Will each member make it his business to bring in one more? A new member joining now will have his dues (\$2.00) extended to cover the calendar year 1944. And please contribute to the NEWS LETTER, if only by postcard.

A Note on Assonance

Here I'd been coasting along for many years in unquestioning confidence that I knew what assonance is. I'd been showing my classes a hard-shelled definition that somehow had stuck to me like a barnacle from heaven knows when; then . . . I found out that I had no clear idea of what it is, after all. Will somebody please tell me what assonance is, and then will he tell me how he knows?

Why should I be concerned about assonance? Had I not learned from my Latin teacher in high school that it is a similarity of vowel sound in rhyming words or in lines of poetry, with a dissimilarity of consonant sounds? Then the blockbuster hit my established concept and . . . well, please, will someone help me clear away the debris?

Here's the way it happened. I was reading an article entitled "Rhyme and Its Reason" and came across a statement by the author—I'll tell you his name presently—that in assonance the vowel sounds are identical and so also are the preceding consonants, but the final consonant sounds differ. He offers as examples "whole" and "home", "clash" and "clasp", "flaming" and "phrasing". The preceding consonantal sounds in that last pair are not identical—or I need new glasses—and I began to wonder at this revolutionary definition and the two examples that violated it.

I was curious to know what this same author had said elsewhere about the matter. So I looked up one of his books on poetry and found that assonance "is a resemblance, rather than a matching; an approximation of sounds. Sometimes the same vowel is used, sometimes a merely similar one; and there is no particular concurrence of consonants . . . (the boldface is mine) as is found in regular rhyme." The examples offered were "candour" and "slumber", "blazing" and "flaming", and "futile" and "paddle".

In another of his books he has the following to say: "Among the variations of rhyme, the most familiar is assonance, which is, strictly speaking, false rhyme." But, hold on a moment! In another place in the same article referred

to above he says that suspended rhyme, in which only the following consonantal sounds are identical, as "clergy" and "orgy", is called false rhyme. Moreover, in still another of his works he maintains that "willow" and "yellow" are assonances! What is to be deduced from all this? Is suspended rhyme assonance? Is assonance false rhyme? I yearn for authority to tell me what assonance is, with evidence on which I may rest.

Who is this writer who contradicts himself so consistently? Please note that the article from which I quoted is in the "Saturday Review of Literature" for August 6, 1932 (Vol. 9, p. 30) and the books to which I referred in order are "Poetry" (1934) and "Doorways to Poetry" (1938) and "Forms of Poetry" (1936). He may have come out with more definitions in the meantime. I haven't examined all his books and articles. His name is Louis Untermeyer.

Distraught, I turned next to twenty other "authorities" whose opinions stood conveniently bound on my shelves. Of these, eight insist that there must be identity of last accented vowel sounds and difference of both preceding and following consonantal sounds as in "crush" and "rust", "rasp" and "latch", "niece" and "reed". Five others agree that following consonantal sounds should be the same and say nothing about those preceding. Seven emphasize the identity of vowel sounds and omit discussion of anything else. Two of these lay particular emphasis on the importance of having vowel sounds the same in the syllables following the last accented vowel sound also, as in "granted" and "lancet", "devil" and "creative".

This is an urgent SOS! Will some of your readers tell me as simply as possible what assonance is and where they found out? And they can't just ring in an ordinary authority to back them up, because, if they do, I'll produce another one that says something else!

Who was it that said assonance had "taken the clapper from the bell of rhyme"? You should see what it has taken from me.

—Paul Mowbray Wheeler,
Winnipeg College.

Anthological Literature

It is fairly certain, in this day of half-empty classrooms, that few new college textbooks in English literature will be published, and I suggest that all of us who teach general survey courses devote a little time in this enforced holiday to analyzing the defects of the anthologies we have been patiently or querulously using, or our lists of selected readings if we have not actually been depending on single or combined anthologies. In some colleges and universities a course in English literature is required, in others it is optional, so that we have the spectacle of Bachelors of Arts with Phi Beta Kappa who have done no reading in literature, except what they have done voluntarily, since their high school days. Almost all of these courses cover a wide territory, from the Stone Age to the Machine Age, and must find the backbone of their reading lists in an anthology of selections from a great many authors or in a dozen or more complete works selected as representative or all-important. No one will pretend that these courses are anything but meagre introductions to the whole field, yet in actual fact they provide in the great majority of cases the only reading in English literature that the college student encounters, and are consequently of great importance to the whole scheme of college education.

Now we know that these students cannot in eight or nine months read all of Chaucer and Pope and Wordsworth any more than they can read all of Malory and Fielding and Newman; and there has been an increasing tendency in texts to give us bits and pieces to suggest the range of ideas or the varieties of techniques, rather than a few complete examples of the work of dozens of men. We teachers presumably, though regrettably not always, have a thorough knowledge of the authors being studied, and most of us have felt baffled at times trying to convey to students who have read, for instance, only "As You Like It" and "Julius Caesar" what a very different conception of Shakespeare is obtained from "The Taming of the Shrew", "Much Ado About Nothing", "Hamlet", and "King Lear". (About "Hamlet" I can only groan. There should be a ten-year armistice for "Hamlet", which is usually so wretchedly taught that it is no wonder that it is the "most baffling" of Elizabethan plays.) Yet we assign Pope's "Essay on Man" and let our students take down solemnly in their notebooks our judgment that Pope is a witty writer. We give them "Lycidas", a few sonnets, and some passages from "Paradise Lost," and rarely succeed in making them see how polem-

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THE NEWS LETTER

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Membership in the College English Association, including THE NEWS LETTER, \$2.00 a year. Subscription for Libraries, \$1.50.

Editorial

"The Pleasures of Publishing", a leaflet issued weekly by the Columbia University Press, regularly contains editorial paragraphs which we wish we had thought of first. Only our stubborn pride keeps us from transferring one to this column every month.

We quote from a recent issue: "Leonardo da Vinci, we read somewhere, was once reproached by his noble patron for dawdling around the place when he should have been bathing out pictures. Unabashed, Leonardo replied that often when an artist appears to be doing nothing he is actually doing his best work. Without ever having set up as an artist, we have nevertheless taken a certain amount of comfort from the story, down the years. We feel that Leonardo's retort dignified and justified, once and for all, the preliminary period of brooding and dilly-dallying which is the reaction of any normal human being when faced with a task requiring even the mildest sort of creative effort."

We ourselves recall a Navajo Indian woman out on a reservation who had promised the trader that she would weave another blanket to fill a special order. He rode out to her Hogan about three weeks later and found that no blanket was started on her loom. When he reproached her she said with great dignity, "I have not been idle; I have been thinking the pattern while I went about other work."

Imaginative writing (foolishly termed creative writing in our college catalogs) demands productive leisure. The curse of the college campus in normal times is that it offers no one any real leisure. Students are always rushing from one

thing to another; even the lazy ones are terribly busy being lazy. There is no time for that reflective idleness which produces the essay and the poem. Teachers who conduct such writing classes would act wisely if they made assignments two and three and four weeks in advance or even further ahead than that. They might plot out a class program for an entire semester. This does not guarantee a sudden lift in the quality of written work, but it does improve the chances. A student who knows that an essay is expected three weeks from now and a poem in six weeks may suddenly find himself with a moment of leisure, and the consciousness of that impending task will give him something to do with his mind in that precious moment.

Booth Tarkington wrote that there is something which only little boys and negroes can do and that is "absolutely nothing". He should have added that college students in certain moods are capable of it. They can sit gazing into space while nothing whatever is going on within. Any little devices which help them to combat this trick of childhood are worth while.

The CEA had never contemplated the sponsoring of a book, but we have been swept along in the march of events. At our Indianapolis meeting two years ago Professor George Reynolds submitted to the assembled membership the suggestion of a book which should bring together such fragments of song and story, of document and oratory, as might provide a definition of our working democracy, as it exists within the hearts and minds of its citizens.

The rush had not then begun among the publishers to meet a popular demand from colleges which had been turned into training schools for military service. Dr. Reynolds' suggestion was enthusiastically received, the committee was appointed, and the compiling began. There were many delays, all of them making for a nearer approach to perfection. A publisher was readily found and now the book is out. All the proceeds from its sale are to be applied to the publication fund of the CEA and to some war purpose. It is distinctive enough to avoid competition with many of the college "readers" now appearing, and we trust that it may secure some general sale.

An Open Letter

Secretary of the Treasury
Washington, D. C.

Dear Mr. Secretary:

Economists and government administrators have explained to us again and again that the lack of goods in the market and the high level of wages, enabling an enormous purchasing public to compete for those goods, must send prices rocketing; and they have explained that the best way to prevent inflation is to take purchasing power away from the public by taxes and enforced saving.

This is obviously true, except in the case of one group of our citizens; not a large group—perhaps a quarter of a million, counting families and depen-

dents—but one whose well-being is important to national welfare.

College teachers are engaged upon a business which is essential in wartime. The armed forces insist that they continue their work; defense industry insists that they continue to train apprentices; but their wages have gone down rather than up. Colleges in general have suffered from the war. The teacher who does not lose his job in wartime, or who is not trained to find a useful place in defense industry, may be retained at a lower wage. Yet the government does not recognize the existence of this type of citizen and applies to him the same check against inflation which it applies to the factory-hand whose wages have been doubled or tripled. It increases his taxes and forces him to save, and leaves too little money in his pay envelope to support him and his dependents.

Unfortunately, his numbers are not large enough to make him an important "pressure group" in the minds of legislators, and he is temperamentally disinclined to fight for more pay. He has become accustomed to take the economic situation as he finds it, to trust that society will ultimately grant him fair treatment, and to absorb himself in the labors of teaching.

But the situation deserves your attention. This economic condition of the college teacher will drive out of the profession the best who have entered it while they are still competent to do other sorts of work, and it will leave in the profession those least desirable who are there because they already have a foothold and are not able to do anything else. We urge that the nation cannot afford to let this happen.

Respectfully yours,

Burges Johnson,
Secretary C.E.A.

Gleaned From the Mail

May I add my expression of gratitude for the work that the Association and the 'News Letter' are doing? I digest every word in every issue, and I wish that I might find some active way to help you in what you are doing.

—Paul Mowbray Wheeler,
Winthrop College.

As a forum for the expression of individual opinions, the 'News Letter' is filling a long-felt need.

—A. V. Hall,
University of Washington.

The May issue of the 'News Letter' renews the pleasant experience of the organization meeting of C. E.A. at New Orleans. I like what President Dykstra writes.

Most valuable to me of all the contributions is John Palmer Gavit's "What's a Humane Letter?" He eloquently shows by his own expression how we can make a beginning toward "humanity".

—M. J. Meredith,
University of Nebraska.

As an anonymous instructor who reads the "News Letter" through, I want to beg for more suggestions from older members as to articles worth reading in other periodicals or even in forgotten books. The few items of that sort you have printed have all been helpful.

—CEA Member,
Kansas City.

Condensation

(The Associated Press rewrites and condenses stories already competently written. Such condensation may add to literary values rather than destroy them.)

Copy received at AP Office:

James Smith, 62 years old, who has been the sexton of St. Paul's Chapel for the past twenty-five years, committed suicide at the Chapel this morning by hanging himself with a piece of rope. He tied one end of the rope around his neck and the other end around the railing of the staircase leading to the belfry, and jumped from one of the stairs.

Men who are employed at the church found his body after they began a search of the building, as a result of a report made to the Church Street police station by his landlady that he had gone out at midnight and failed to return.

According to Smith's acquaintances he had spoken several times recently of being despondent because he was getting old, and about not caring to live very much longer. He had talked with several of them regarding suicide, they said. He was not married.

Story after being edited by AP:

NEW YORK, March 22.—Under the belfry of old St. Paul's the Sexton hanged himself today. Having informed his friends that he feared the coming of old age, James Smith, veteran caretaker of this historic edifice on lower Broadway, climbed the winding staircase during the early morning darkness, carrying a rope with him. A few hours after sunrise, persons employed at St. Paul's found him a suicide in the church which he had served throughout a quarter of a century. Smith was 62 years old, unmarried.

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Let's Call a Halt

In the articles that English teachers write for each other in these days, apology for literature in particular and the liberal arts in general is abundant. Indeed, we are all protesting too much. In the "News Letter" of May, 1943, for instance, is a piece entitled "Chaucer in War Time," which indicates the trend. ". . . our boys . . . in the armed services should have a first-hand, vivid, personalized conception of the goals for which we are fighting. . . ." ". . . sustain the morale of . . . boys . . . at the front . . . by previously undergirding it by an intimate acquaintanceship with and reliance upon the courageous, vitalizing overflow of soul of . . . great prophets of divinity."

Now, the implication in this and in much being written today is that literature is a storehouse of noble thoughts and fine maxims to be dusted off and laid before grateful young men who will soon be flying the bombers and running the tanks. When the going gets rough, when morale is low, the boys will simply remember lines from Chaucer, Milton, and Wordsworth, and then it will be just too bad for the Nazis and Japs. English teachers are particularly susceptible to such a fallacy. Often without aptitude for enjoyment of the arts or for the rigors of criticism and analysis, the English teacher is likely to be a sentimental moralist who is delighted to find, when war comes, that he has an increased opportunity to parade his store of platitudes and get a hearing.

A war inevitably brings out the moralist in all of us. If our moralizing were upon the subject of the shortcomings of our civilization, the dreary institutionalism of our education, or other such matters, there would be no reason for complaint. If, confronted by failure, we were trying to begin to rise heroically to the occasion, only a cynic or a member of the new school of semanticists would object. Unfortunately, however, war sends some English teachers, not back to Plato and the humanists or forward to the conception of an integrated democratic and industrial civilization, but back to Dr. Frank Crane and the good old self-help tradition. Witness the piece "Ulysses Up-to-date" ("News Letter," May, 1943), in which Tennyson's poem is readapted for purposes of undergraduate edification: "A freshman must strive; / A sophomore must seek; / A junior must find; / A senior must not yield." The only thing one could remember to run competition with this bit of down-to-earth pedagogy is the heading to a chapter in a book on the teaching of English. Simple, appealing, graphic, beautifully schematized, it says: "What are the requisites of a good English teacher?"

Personality
Enthusiasm
Preparation

These three spell P E P ! ! !

Another fallacy, that "poets are the unacknowledged legislators of the world," is implied in the following passage and all over the pages

of the stuff that pedagogues habitually read: "... [the creative writer's] mystic power of quickening . . . dreams into constructive and enduring action." Shelley put in the word "unacknowledged," but this fact has given little pause to some of the upholders of the humane tradition; they have become the saviors and the legislators of the world, armed only with some Oxford editions and, perhaps, for greater convenience, Bartlett's famous compendium. This fallacy dies hard because of its association with the most glamorous of all poets, as Mark Van Doren has pointed out. The romantic illusion of the "mystic power of the poet" leads people to believe that a society or culture can be re-made by a pep-talk and without rigorous re-thinking of the religious and philosophical problem.

A bad situation is not improved, one suspects, when broadminded "practical" men—government officials, Naval and Army officers, and some college presidents—come over on our side to encourage us by saying that in these times, above all, "our noble heritage of literature must be preserved." Nine times out of ten, when such men defer to "culture," their highly generalized language reveals that they are as uneasy as a small-town mayor introducing a string quartet. They betray what President Chalmers of Kenyon College calls the suburban idea of culture and the arts. For it is still true in the United States that the less we really understand of some things, the more useless we conceive them to be, the greater the awe in our voices when we mention them. But all this deference to "the finer things of life" is no victory for the humanities; the same deference will be found extended to the continuing manufacture of cosmetics because this too keeps up civilian morale.

All our little professional fallacies play into the hands of the Philistines, who are still the enemy in war or peace. If literature is no more than a compendium of morale-building maxims, what chance have we against the powerful-sounding slogans of a broadcast? If great books yield nothing but injunctions to undergraduates to be good children and study hard, what chance have we against Dale Carnegie and the schools of education? If we trot out our poets as legislators of the world—well, any articulate fascist can beat us all hollow at appearing like a poet in the popular, romantic sense: rapt, impassioned, frenzied, and having mystic power.

Worst error of all, of course, is our rushing in and crying "Me too" when short-term, urgent programs are being arranged to teach men to fight. If we haven't taught college graduates to read and write in four years, what good is our piddling six-months' indoctrination in democracy and a just peace going to do? Our effusions are not rehabilitating the Word, to use Mr. MacLeish's fine phrase. Without the purging influence of action and hard, clean thought the power of the Word will never come back to us. —Dudley Wynn,

University of New Mexico.

Content in Wartime Composition

Why, asked one of the speakers at the recent conference on the Humanities held at Stanford University, should not the course in Composition carry vital subject content? This question is timely, in view of the wartime curtailment of cultural courses.

As teachers of composition, our chief responsibility is to provide incentive and opportunity for acquiring, organizing, and expressing of ideas. Instead of merely arousing casual interest and containing haphazard information, these ideas could skilfully build up a coherent picture of our world—its cross-currents of today, its deeper, slower-moving tides. The field is apparently virgin, the need deplorable.

Primitive man, faced with ever-increasing numbers of concrete facts to be learned and remembered separately, through necessity began to classify, to simplify the chaotic mass through use of reason. We moderns, faced with too many departments of knowledge to be entered into and mastered separately, are similarly beginning to coordinate and classify an increasingly complex environment. Yet all too often, our students still leave for the fighting fronts without the clarified perspective that accompanies extension and interpretation of experience. If our added years of study and of teaching have given us anything of this, surely we should plan to help others acquire it.

Objections at once resound. "What! You would assume the prerogative of the Professor of History?" (or of Psychology, Philosophy, or Art). "When master minds have differed, can you interpret human life?" "Leave selection of reading matter to the Librarians!" And, crushingly, "Are you teaching English?"

In answer, we point out, first, regretfully, that these Professors have not offered brief courses for non-majors, and have no chance at all to do so now. Second, more spiritedly, we assert that, because literature discloses the whole realm of human experience, we may be in better position than any of these specialists to synthesize its findings. Third, we acknowledge indebtedness to the Librarians, a debt constantly increasing. And finally with enthusiasm we proclaim that, because our field includes all excellent expression, we do well to send our students to the masters of thought.

Some such framework as is outlined below, each large division naturally stemming from the one before, can easily be grasped by any student.

I. The Earth, in its astronomical setting and geological development as presented by modern science, with present theories as to matter, space, and time. (Commercial films, projected, make graphic the infinite and the infinitesimal; moreover, most boys are already interested.)

II. Living Beings, in their interdependence, plant and animal, their

characteristic likenesses and differences; the broad findings of anthropologist and psychologist today. (These last, for instance, cast light on the doctrine of "racial superiority" and other outcomes of the treaty of Versailles, as well as help the student to understand himself—and propaganda.)

III. Human Society, from primitive origin to contemporary trend, showing increasing mastery of environment; down to the developing literacy of the lowest class—inevitable with mass production of reading matter, motion pictures, radio

(Continued on Page 4)

For the Army and Navy Training Programs

Democracy in Progress

By THOMAS M. PEARCE
University of New Mexico

Democracy in Progress locates the beginnings of American democracy in Indian councils as well as in Anglo-Saxon compacts. It traces the evolution of democratic Colonial politics and economy into the fundamentals of national politics and economy. It presents these concepts and practices as fundamentals for reconstructing a world shattered by the political and economic devastation of war. It is NOT just another anthology of American literature. It is NOT just another routine classification of old textbook material.

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Anthological Literature

(Continued from Page 1)
 ical a writer Milton was. "What's the assignment for this week?" one of our students will ask another. "Wordsworth and Shelley," he answers, quite innocently making nonsense out of it, for most of them have only this predigested diet furnished them in any literature they study. What actually do most of them get of Wordsworth and Shelley in college surveys except the same lyrics they have read in high school, a little of "The Prelude," and if they are lucky, "Adonais" seen as one of a great line of English elegies, a link in a golden chain?

A good deal of the misquotation of great writers comes from this haphazard kind of reading, though of course some of it comes from the choice of scraps from popular collections of famous passages, where, under "grief" or "love" or "motherhood", there are snatches from every poet and prose writer from Homer to Kathleen Norris. "As Shakespeare says" or "Though Shakespeare says" is a favorite opening gambit of many public speakers, who then go on to use the unctuous diplomat Polonius as a fountain of wisdom or take up arms against "What's in a name?" For many of these speakers it does not matter that the quotations are inappropriate: the effect of erudition they seek is given by the very mention of Shakespeare's name. Shakespeare as a dramatist has said, through the lips of rogues and saints, great kings and weak rulers, fools and wise men, many things about many situations. We can quote him as the devil can quote Scripture, to support almost any point we wish to make, if we do not object to voicing the opinions of Goneril and Iago as well as those of Horatio and Prospero. Far too many of these speakers have sat in our classrooms for us to deny the possibility that our indiscriminate handing out as Hardy or Keats or Marlowe even carefully selected examples has produced a semi-literate group of men and women who know the names of admirable writers and very little else about them. The main fault in most anthologies and most survey courses is their failure to make the student realize that this extract, this one play or novel or lyric, is chosen for technical reasons or for allusive reference; unconsciously, because he is allowed to discuss Hardy or Keats or Marlowe from this slight reading, he gets the impression that what he has read is the complete artistic life and death of the writer. There must be many ways to avoid this false picture, and I believe it is our duty to find them.

Some of the bad teaching we do cannot be corrected by the most carefully planned courses, the most intelligently selected syllabus or anthology. Some teachers will go on saying that "Silas Marner" is a picture of Life in England in George Eliot's time instead of her father's; some of us will quote, as I had quoted to me the summer after France fell, when I was worried about the future, the lines Claudius

speak to Hamlet when he showed deep sorrow over his father's death, though the murderer had declared the period of official mourning ended. We have our fools and knaves, like any other profession. But the sort of misquotation that is found at the end of one of the best reports on the fighting world I have seen, we can guard against. Adjouring the leaders of the banished Spanish government to take comfort and counsel from an English poet who had taken part in an earlier struggle, the writer quotes five or six lines from Satan's speech to Beelzebub, urging the continuation of their war against Almighty God. I may be wrong in ascribing this gift to Axis propaganda to bad anthologies or their faulty use, but I cannot believe that anyone who had read the whole book in "Paradise Lost" could ever have forgotten the magnificent picture of the great shadowy figures glimmering in the lurid darkness—"darkness made visible"—while fallen Lucifer urged further revolt. Our best efforts will not keep people from admiring Portia's smug courtroom speech or Polonius's sophisticated advice to Laertes, because we cannot make people over by exposing them to great literature, even if we could teach it perfectly. But I believe we have not sufficiently worked over the books we use, and that we now have time given us to examine them thoroughly; and that if we are determined and perhaps inspired, honest and courageous labor will enable us to teach the post-war generations the extent of their heritage more fully than we have done in this period between the wars. —Anne B. G. Hart, Smith College.

Wartime Composition

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 —with its terrific dangers and potentiality for good.

IV. The Arts, as flashes of illumination into and beyond the nature and ideals of man, from moron to genius, and the syntheses of reason and of inspiration, Philosophy and the great world Religions. (If we were not already in this field, we might well fear to attempt it.)

Even baldly presented, in outline form—and outlines should be provided in great plenty, for ready reference,—such a simple survey of human knowledge aids satisfactory integration. With carefully selected readings and a well-planned program of oral reports and class discussions, leading to original expression of the ideas induced or met, even a single semester's study should base a student's thinking on more secure foundations of actual fact. Prejudices springing from ignorance are often lessened; new viewpoints emerge; the present turmoil, even, grows understandable. Also, the writing improves, as always when based on active cerebration.

All students take composition, and all students are in need of such integration. Now would appear to be the strategic time for bringing composition up to the college level.

—A. V. Hall,
 University of Washington.

**Address By
Secretary Frank Knox**

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 education of the mass of each generation. If our democratic institutions are to live and thrive we must be found to provide an educational basis of later cultural and intellectual growth. Likewise we must enlarge the opportunities for the selected few who show promise for advanced scholarship to progress beyond the common levels and with a rapidity measured only by capacity.

This country is not bringing itself to the peak of human effort and steeling itself to suffer in the fire of sacrifice merely for the right to contemplate with smug satisfaction its progress up to date. Nor does it aim to revert to the precise condition of any pre-war period. Nothing could be more fatuous than the idea that we could if we wanted suddenly revert to any former posture of affairs, political or economic. We are fighting for the right to continue our search for truth and to promote the major values of a democratic society. We are determined that power, respect, and knowledge shall be ever more widely shared and shall not be heavily or perpetually concentrated in the hands of any group, class or institution, including the state. Freedom and democracy are not static principles. Stagnation and death await ideas as well as social and economic arrangements which have lost their power to grow.

Democracy is not dead, nor is it going to die. Like freedom, it is part of our fighting faith. Its fate is also the fate of our institutions of learning. Their leaders must ever seek with all their might and with all their hearts to keep their goals in line with the simple aims of our society.

**SCRIBNER
FOR WAR COURSES**

**American Composition
and Rhetoric**

Davidson \$2.00

**Readings for
Composition**

Davidson & Glenn \$2.25
 Both emphasize American issues, personages, traditions, etc.

Scribner Handbook

Marckwardt \$1.60
 Nationally Popular

Scribner Workbook

Maddox 80 cents
 Excellent practice-leaves

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